



Imaging Dogma, Picturing Belief

Late-Medieval Mural Painting in Parish Churches across Europe

Friday 6 November 2009

Saturday 7 November 2009

ABSTRACTS AND BIOGRAPHIES

Luis Urbano Alfonso (University of Lisbon)

Absences and Presences in Late-Medieval Portuguese Parish Churches

There are approximately one-hundred parish churches in Portugal which have preserved mural paintings dating from the late-fifteenth and the first half of the sixteenth century. The majority of these paintings are to be found in peripheral rural areas of the country. This paper focuses on the iconography of these wall paintings, which are analyzed first from a quantitative perspective, and second from a qualitative perspective. It discusses why there is a preference for iconic images instead of narrative images, why some saints are more represented than others, why certain saints are depicted in particular areas in the churches instead of others, and why some narrative scenes and images are less present (or even absent) in these churches. The consideration of these questions allows us to draw some conclusions about mural paintings in parish churches in late-medieval rural Portugal. On the one hand, it permits to measure and understand the reasons for the main devotions of these parishioners. On the other, it allows us to draw some conclusions on the institutional agenda behind some of the representations in these parish churches.

Luís Urbano Afonso has been Lecturer at the University of Lisbon since 1997, where he teaches courses in medieval art, iconography and iconology, and the art markets. His books include: Convento de S. Francisco de Leiria: Estudo monográfico (2003), O Ser e o Tempo: As Idades do Homem no Gótico Português (2003), A Pintura Mural Portuguesa entre o Gótico Internacional e o Fim do Renascimento: Formas, Significados, Funções (forthcoming). He edited Out of the Stream: Studies in Medieval and Renaissance Mural Painting (2007), a collection of essays resulting from the international conference he co-organised with Vítor Serrão in Lisbon in 2006. He has published articles in academic journals, including: The Medieval History Journal, eHumanista, Journal of Iberian Studies, Mediterranean Studies, South African Journal of Art History, and Mitteilungen der Carl Justi Vereinigung. He is a member of

advisory boards of several art history journals, including: Goya. Revista de Arte, and Artis. He is currently one of the Directors of the MA program Art Markets Management (University of Lisbon/ISCTE).

Joanne Anderson (University of Warwick)

Mother Magdalen: Intercessory Efficacy in the Vita Fresco Cycle of St. Maria in Pontresina (Upper Engadine, Switzerland)

For pregnant women or those in the throes of childbirth, the traditional supplicatory saints in the late Middle Ages were the Virgin Mary and St Margaret. As the mother of Christ and one who was spared the pains of labour, Mary was the highest petitionary source for safe deliverance whereas Margaret's legendary escape from the belly of a dragon symbolised triumph over the real physical danger of the birthing process for both mother and baby. However Mary Magdalen came to rival their maternal intercessory capacity in relation to the Marseilles fertility miracle, part of her western apocryphal legend. Typically its textual and visual expression occurred under the auspices of the mendicant Orders who were widely responsible for the promulgation of her cult but in this paper I will examine the representation and significance of mother Magdalen from a rural parish perspective focusing on the extensive Magdalen fresco cycle of Sta. Maria in Pontresina (c.1477-95), a small parish church located in the Upper Engadine valley of the Swiss Grisons.

Previous scholarship has focused solely on the high ratio of scenes representing the Marseilles miracle but a more in depth iconographical analysis of the cycle in its own individual context reveals the wide-ranging efficacy of the saint in the eyes of a strongly female audience. More specifically I would argue that the scenes selected for the Magdalen and Christ cycles, as well as the Last Judgement, are representative of local women's' hopes and justifiable concerns in the matters of conception, pregnancy, birth and nursing, as well as the life-cycle liturgies of baptism, churching and last rites. Ultimately this paper is not in search of the paradigmatic rather it seeks to present the cult of the Magdalen as a fluid concept, determined by its devotees' circumstances and conditioned by its rural location.

Joanne Anderson is a doctoral candidate in the History of Art at the University of Warwick, studying under the supervision of Louise Bourdua. Her research documents and contextualises the Magdalen narrative fresco cycles in the Trentino, Tyrol, and Swiss Grisons in the late Middle Ages and early Renaissance. Particular emphasis is placed on the identification of alternate sources and modes of transmission for the atypical iconography in lieu of significant mendicant presence and patronage. She is funded by the Arts and Humanities Research Council, and has been the recipient of two awards from the School of Divinity, History and Philosophy, University of Aberdeen, before transferring to Warwick. Joanne is a graduate of The Courtauld Institute of Art (MA, 2003) and the University of Aberdeen (First Class Joint Honours, 2001). Prior to commencing her PhD studies, she worked as image librarian and documentation assistant in the National Gallery, London, and as a picture researcher in their commercial arm, National Gallery Company Ltd. In October 2009, she will commence an Early Career Fellowship with the Institute of Advance Studies at the University of Warwick.

Milena Bartlová (Masaryk University, Brno)

The New Colours and the Old: Visual Communication on the Walls of the Bethlehem Chapel in Prague

The Bethlehem Chapel in Prague was affiliated to the parish church of Sts. Phillip and Jacob in the relatively poorer quarter of Prague's Old Town. It was built in 1414 to house the Czech preaching of the Reform movement and was served by the most important preachers, including Jan Hus. The building was demolished before the end of the eighteenth century and rebuilt in 1954 so as to support the political rhetoric proclaiming that the Hussites were direct predecessors of the Communists. The walls of the simple but spacious hall church were covered by murals that can be sketchily reconstructed on the basis of fragments documented in the nineteenth century and with the help of written sources. Besides inscriptions, the images illustrating the Reform treatise "Cortinae Novi et Antiqui Coloris, sive de Antichristo" are commonly thought to have been painted on the walls. We know how the series looked from representations in two later illuminated manuscripts. Other testimonies, however, suggest rather an existence of painted canvas pictures that may have been hung there after being carried through the streets. This leads to consideration of wider register of visual media used by reformists in their efforts to communicate new ideas to the largely illiterate public. The contribution will also investigate the role played by intellectual strategies of learned mnemonics in this campaign.

Milena Bartlová obtained her PhD. from Charles University in 1995 for her thesis entitled Relationship of Bohemian Graceful Madonnas and Icons. She worked as a curator in the National Gallery in Prague in 1983-91, and 1996-97. Between 1998 and 2005, she taught at the Faculty of Education at the Charles University in Prague. In 2001, she was appointed Assistant Professor at the Department of Art History at Masaryk University in Brno, and in 2005, she was appointed professor in the same department. She specialises in late-medieval art history, methodology and historiography.

Axel Bolvig (University of Copenhagen)

Medieval Wall Paintings Anno 2009: The Fusion of Word and Image

100 years ago it was almost impossible for researchers to visit churches outside in the countryside and they were restricted to making notes for later use.

50 years ago researchers came back from the churches with a few black and white photos.

Today we rely on digital image databases.

100 years ago researchers just wrote about art without using illustrations.

50 years ago they could afford to add some illustrations in black and white.

What about today? Researchers normally write about their investigations in a traditional way in traditional media: books and articles.

My concern is that we ought to use the possibilities of explaining medieval imagery by modern technologies liberating ourselves from the tyranny of linguistics. Word and image have melted together.

I shall demonstrate new ways of interpretation and presentation of some non-linguistic aspects of Danish medieval wall paintings.

Let us confess: All our material consists of images, not of texts.

*Axel Bolvig is Professor of Mural Painting at the University of Copenhagen. Between 1983 and 1992, he was Director of the Gl. Holtegaard Municipal Gallery in this city, where he organised several major exhibitions, including The Theatre of the Eye: Dario Fo, and Landscapes: From Constable to Klee. He is a member of the Scientific Committee for the study and conservation of wall paintings in St. Michael, Hildesheim. He is interested in all types of images, including press photography and modern art, but his primary interest is in Danish wall paintings, about which he has produced several videos and an online database (www.kalkmalerier.dk). He has published some thirty-five books and many articles, including *Kunsten i kalmariet* (2005), and co-edited with Philip Lindley *History and Images: Towards a New Iconology*, published by Brepols in 2003. He has also written three crime novels inspired by Danish wall paintings and sculptures of St. Nicholas. He has organised several international conferences, including Electronic Filing, Registration, and Communication of Visual Historical Data (18th International Congress of Historical Sciences, Montréal 1995), *History and Images* (Copenhagen, 1999), and *Le Danemark et la France au Moyen-Âge à travers les images et les textes* (Copenhagen, 1999).*

Federico Botana (The Courtauld Institute of Art)

A Parish Priest and His Flock: The Seven Works of Mercy at San Vittore del Lazio

In the village of San Vittore, in southern Lazio, there is a remarkable fresco cycle of the Seven Works of Mercy, painted in juxtaposition with scenes from the life of St. Margaret of Antioch. These cycles are to be found in the parish church of San Nicola, situated in a hamlet known as 'Borgo de li Greci' outside the perimeter of San Vittore's medieval walls. They were painted in the south aisle of this church, and according to a dedicatory inscription, both cycles were 'caused to be made' by a dead parish rector, Nicolò da Guererio. The inscription does not include a date, but on stylistic grounds the frescoes can be dated c.1320-30.

Why was the subject of the Works of Mercy chosen to commemorate a dead parish priest? In the absence of documentary evidence, only pictorial content and physical evidence can answer this question. The results are revealing. Boosting the priest's chances of a blessed afterlife was not the only purpose of this cycle. The possible function of the surrounding space suggests other type of uses. For the inhabitants of Borgo de li Greci, the aisle of San Nicola had a special significance, and the cycle of the Works of Mercy also bears witness to their own concerns for physical and spiritual health.

*Federico Botana is the Research Forum Postdoctoral Fellow at The Courtauld Institute of Art. He is currently completing a book on the representation of the Works of Mercy in medieval Italian art. He received his PhD in 2007 from The Courtauld for his research on the representation of the Works of Mercy, which he carried under the supervision of Joanna Cannon. Since 2007, he has been Visiting Lecturer in medieval Italian art at The Courtauld, and has taught at Birkbeck College. His publications include: 'Virtuous and Sinful Uses of Temporal Wealth in the Breviari d'Amor of Matfre Ermengaud,' *Journal of the Warburg and Courtauld Institutes*, LXVII (2004); 'Like the Members of a Body:*

Assisting the Poor in Matfre Ermengaud's Breviari d'Amor, ' in Armut und Armenfürsorge in der italienischen Stadtkultur zwischen 13. und 16. Jahrhunderts (2006). He is the organiser of Imaging Dogma, Picturing Belief.

Dušan Buran (Slovak National Gallery, Bratislava)

Sculpture on the Wall? Fictive Objects in Central-European Mural Painting in the Fourteenth and Fifteenth Centuries

The imitation of other media in mural painting has been in use at latest since the early fourteenth century. The forms and motivations of such an illusionistic device have already been analyzed in art history at many stages, predominantly in connection with the figures of virtues and vices by Giotto in the Arena Chapel in Padua, or in relation to the wings of early Netherlandish painted triptychs and altarpieces. The duality between the reality of a picture and the reality of a beholder, as Michaela Krieger argued in her book on grisaille, is an invention of the very late Middle Ages. However, a marking of borders, and/or the various stages of mixing of these realities had very often become the task of the mural painting already earlier— due to both, its liturgical and architectonic relationship towards the space of the beholder.

Observations on the mediating of these features in selected murals in medieval Hungarian territories, including present-day Slovakia and Transylvania, Bohemia, Austria and South Tyrol, should expand the focus of the western research onto the field of late-medieval art in Central Europe. The examples which will be shown in my paper are aimed at covering various forms and functions of this phenomenon. They will include painted altarpieces and sacrament houses in their whole architectural structure (for example, Ludrová, Spišská Sobota), as well as imitations of panels, statues or sculpture groups (Burg Clam, Poniky, Braunau, Kutná Hora), and various forms of textiles, furniture and fictive architectural settings (Tramin, Lienz, Levoča). A special attention will be dedicated to grisaille paintings (Karlštejn), as well as to a “referential” function of Bohemian sculpture around 1400.

Dušan Buran is the Curator of the Collection of Gothic Art and Head Curator of the Old Masters Department at the National Slovak Gallery in Bratislava. His book, Studien zur Wandmalerei um 1400 in der Slowakei, published in Weimar in 2002, focuses on late-medieval wall paintings in the parish churches of St. Jakob in Leutschau and St. Franziskus Seraphicus in Poniky. He is the author of some fifteen academic articles, conference papers, and many entries in exhibition catalogues. He edited the book Dejiny slovenského výtvarného umenia – Gotika (Bratislava, 2003). Between 2000 and 2006, he collaborated with the CD-ROM facsimile edition of the Illuminated Bratislava Antiphonaries (Memory of the World Program, Unesco). He has curated six exhibitions at the National Gallery of Bratislava, including Restaurator Franz Storno (1821–1907) in 2008-09, and The History of Slovak Visual Arts — Gothic in 2003-04. In 2002-06, he lectured at the University of Bratislava and the University of Trnava. His current projects include the research on History of Gothic Sculpture in Slovakia, and an exhibition project, Late Gothic Art from Slovakia, which will be held at the Musée de Cluny in Paris in 2010.

Tiziana Franco (University of Verona)

Liturgical Partitions and Decoration in Parish Churches in the Venetian Ambit (Twelfth to Fifteenth Century)

The aim of this paper is to consider evidence from the Venetian ambit (with particular reference to the region of Verona) relating to liturgical partitions in parish churches between the twelfth and fifteenth centuries. The argument, which has so far received little critical attention, will be examined by considering, with reference to documentary sources and surviving written accounts, the pictorial decorations and furnishings which can be associated with the presence of these partitions in sacred space.

Tiziana Franco is Full Professor of Medieval Art History at the Department of History, Art, Archaeology and Geography at the University of Verona. Her research interest focuses on the art produced in the Veneto between the tenth and the fifteenth centuries, including painting, sculpture, and miniatures, with a particular attention to the late-medieval period. She has published monographs on Pisanello, and Michele Giambono, and curated the catalogue of sculptures in the Museo Civico di Belluno. In 2000, she curated the exhibition Trecento. Pittori gotici a Bolzano, and edited the Atlante of fourteenth-century painting in this city. Her research places a particular emphasis on the integration between painting and sculpture and the subject of liturgical partition in medieval churches.

Ilona Hans-Collas (Institut Royal du Patrimoine Artistique, Bruxelles)

Iconography and Arrangement of Wall Paintings in Parish Churches and Chapels in Lorraine in the Fifteenth and Sixteenth Century

In the parish churches of Lorraine, often decorated with paintings, a large number of wall paintings have been preserved, mostly dating from the second half of the fifteenth and from the sixteenth century. Certain locations seem to have been privileged – especially pillars and *enfeus*, thereby imitating buildings of broader significance such as cathedrals. The pictorial quality of the preserved ensembles is quite uneven. Whilst mural paintings in *enfeus* (e.g. at Saint-Eucaire in Metz) count amongst the most carefully-executed works, other paintings are part of a more everyday production. The iconographic choices are essentially oriented towards hagiographic representations with a rather clear predilection for isolated or juxtaposed images. Narrative cycles are rare (Bonnet, Life of St. Florentin). On the other hand, several cycles of the Apostles' Creed, nearly always painted on nave pillars, are integrated into a clear spatial symbolism by their location (churches of Contrisson, Érize-la-Brûlée, Nomeny, etc.). From the late fifteenth century onwards, saints dominate church walls (Saint-Antoine in Bar-le-Duc, of St. Martin in Sillegny, etc.) and sometimes appear in juxtaposition with other subjects, for example moralising themes (the Last Judgment, the Three Living and the Three Dead), with the aim of creating vast iconographic programs. The building frenzy – new constructions and the enlargement of existing edifices – entailed new pictorial campaigns (Couvonges, Battigny, Voinémont). These also respond to specific devotions, in particular in the context of burial (chapel of Sepvigny) or pilgrimage places (church of Saint-Nicolas-de-Port). The patrons generally remain anonymous. On some rare occasions religious or secular donors are identified by their names (Sepvigny, Avioth, Sillegny). The paintings of the church of Malzéville,

dating from around 1530, constitute an exceptional ensemble which can be associated with the artistic entourage of the court of the dukes of Lorraine.

This paper expands on several aspects of the parish commissions, in particular with regard to the organisation of the decorated space, the function of the images and the devotional practices.

Ilona Hans-Collas obtained her PhD in 1997 from the Université Marc Bloch in Strasbourg for her doctoral thesis Images de la société: entre dévotion populaire et art princier: La peinture murale en Lorraine du XIII^e au XVI^e siècle, written under the supervision of Albert Châtelet. Since then, she has published several articles on medieval wall painting. Her interest focuses on the function and the location of images. In 2002 she organised the a colloquium in Toul, Peintures murales: Quel avenir pour la conservation et la recherche?; the acts of this colloquium were published under her supervision. She is a member of the Groupe de Recherches sur la Peinture Murale (G.R.P.M.), a group of art historians and conservators-restorers with the aim of exchanging knowledge about wall paintings and developing research projects. At present, she is working at the Royal Institute for Cultural Heritage (IRPA/KIK) in Brussels on a project for the repertory and the study of medieval murals in Belgium. Since 2003, she has contributed to the compilation of a scientific catalogue of illuminated manuscripts produced in the Southern Netherlands, preserved at the Bibliothèque Nationale de France (Getty Grant Program).

Melena Hope (The Courtauld Institute of Art)

Content vs. Context: A Reassessment of the Wall Paintings at Antigny, Jouhet, and Boismorand

Near the end of the fifteenth century Jean de Moussy (1433-1510), lord of Boismorand and Contour, is thought to have commissioned three extensive wall painting schemes to decorate the chapel of St. Catherine in the parish church of Notre-Dame-de-l'Incarnation in Antigny, the mortuary chapel in the village of Jouhet, and his own domestic chapel at his château in Boismorand (all in Vienne, Poitou). The close resemblances in style and iconographical content shared between the three painted cycles, all believed to have been commissioned within a very short time span, have long intrigued scholars. While the similarities of the works are extremely important toward our understanding of local artistic production, and seemingly the personal preferences of a single noble patron, this paper will seek to explore the functions the paintings may have served in their respective settings. The rare survival of three interrelated decorative schemes linked to a single patron, each executed in a different space serving a different religious purpose - a parish church, a place of burial, and a very intimate domestic chapel - raises intriguing possibilities for the study of audience and context. More particularly, the works in these divergent settings invite a reappraisal of the vexed question of 'public' versus 'private' art in the late Middle Ages, and emphasise potential pitfalls for the interpretation of religious imagery in cases where such an unusual basis for comparison does not exist. This paper will address these issues, and investigate how the pictorial content and meaning of each of the wall painting schemes was affected by the varied architectural contexts in which they were placed.

Melena Hope completed her doctorate, entitled 'Painted Domestic Chapels and Oratories in the Households of Fifteenth-Century France', at The Courtauld Institute of Art in January 2009. Since 2008 she has been the Bob McCarthy Postdoctoral Fellow, working in collaboration with the Conway Library at The Courtauld. Part of the fellowship is devoted to a research and digitisation project aiming to catalogue and make available over 4,000 images of wall paintings. In addition to her work on this image collection, she is also undertaking two personal research projects which investigate examples of fifteenth-century mural decoration in French chapels. While her specific interests centre around religious wall paintings in domestic and other 'private' settings, she is more broadly interested in the function and audience of devotional art, the relationship between artworks of different media (especially the interplay between works of art and their architectural settings), and artistic culture in Northern Europe in the late fourteenth and fifteenth centuries. She is a Visiting Lecturer at The Courtauld (since 2007) and the University of Kent, and has taught at Birkbeck College.

Zsombor Jékely (Museum of Applied Arts, Budapest)

Painted Chancels in Parish Churches: Aristocratic Patronage in Hungary in the Reign of King Sigismund (1387-1437)

In the decades around 1400, Hungarian aristocrats commissioned a series of complex pictorial programmes to decorate the chancels of parish churches near those castles which served as the centre of their estates. Architecturally, these churches range from refurbished Romanesque buildings to large Gothic edifices. What they all have in common is the treatment of their chancels as a unified space decorated with carefully-planned mural cycles from the base of the walls to the top of the vaults. The monuments to be analysed include the parish church at Bántornya (today Turnišče, Slovenia), where the Bánfi family commissioned the workshop of Johannes Aquila to paint the entire sanctuary in 1389; the church of Almakerék (today Malâncrav, Romania) in Transylvania; and the recently-uncovered paintings at Torna (today Turňa nad Bodvou, Slovakia) in Upper Hungary, executed in the second decade of the fifteenth century. A comparison is made with similarly decorated chancels in monastic churches under aristocratic patronage, such as Siklós and Keszthely.

The general concept of the pictorial programmes in these churches is the same, but the details vary greatly. Vaults are dedicated to themes such as the *Maiestas Domini* with symbols of the four Evangelists, often including Prophets and Church Fathers, as well. On the walls, larger scenes, sometimes arranged as narrative cycles, are depicted. Passion scenes are almost invariably part of these narratives. Other recurrent characteristics are the presence of the Apostles on the walls of the sanctuary, and the depiction of saints in window splays and the lower registers of walls. Personal elements referring to donors include their patron saints and coats of arms.

These churches were intended as burial sites for members of the patrons' families, and thus their decoration was created with the aim of preserving their memory. At the same time, the elaborate and unified decoration of these sanctuaries set them apart from the relatively unadorned naves of the churches, where the general congregation assembled for mass. When complete with tombs and frescoes, the chancels of such churches resembled free-standing

private chapels, creating a space of special significance within the local parish church. My paper focuses on the function and decoration of these spaces.

Zsombor Jékely wrote his doctoral thesis on the medieval frescoes at the Augustinian church of Siklós in Hungary, under the supervision of Walter Cahn. He has been Assistant Director and Head of Exhibitions at the Museum of Applied Arts, Budapest, since 2006. In 2008, he was Project Manager of the Renaissance Year exhibitions, including The Dowry of Beatrice, dedicated to Italian majolica in the court of King Matthias, which he co-curated. He has written a number of books and articles on medieval Hungarian wall painting and recently co-authored two volumes on mural painting in Transylvania (2008) and north-eastern Hungary (2009). He was one of the organisers of the international conference on medieval central-European wall painting which took place in Balatonfüred in April 2009. Prior to his engagement at the Museum of Applied Arts, he was curator assistant of the exhibition Paradisum Plantavit – Benedictines in Medieval Hungary (Benedictine Abbey of Pannonhalma, 2001), curator of Verrocchio's Christ (Museum of Fine Arts, Budapest, 2003), and co-curator of the award-winning Sigismundus – Rex et Imperator: Art and Culture in the Age of Sigismund of Luxemburg, 1387-1437 (Museum of Fine Arts, Budapest, and Musée National d'Art et d'Histoire, Luxemburg, 2006), of which he also co-edited the catalogue. He is currently the editor of the website Art in Medieval Hungary (<http://home.hu.inter.net/~jekely>). He has been awarded an Andrew W. Mellon Research Fellowship at Villa I Tatti in Florence for January-March 2010.

Lisa Mahoney (Northwestern University, Chicago)

Theophany and Theology: Picturing the Divine in the Rhineland

In 1151, Arnold von Wied dedicated his double chapel to St. Clement (Schwarzrheindorf, Germany) before an audience that included such political and intellectual elites as Emperor Conrad III and Otto of Freising. The plan of this church seems to intentionally recall both Charlemagne's Palatine Chapel in Aachen and the Church of the Holy Sepulchre in Jerusalem, and indeed was intended to serve at least on one level as the mausoleum of its founder. The primary art historical value of this structure, however, lies in its extensive program of wall paintings, which remain neglected as the focus of comprehensive study. Not only does this church provide a rare glimpse of an art form (wall painting) that rarely survives from this period, but it also presents in unprecedented detail the destruction and rebuilding of Jerusalem according to the vision of Ezekiel. The aim of this paper is to understand the meaning of these paintings in a church that functioned not only as a tomb for its patron, the archbishop of Cologne and a participant of the failed Second Crusade to the Holy Land, but also as a chapel for the local population. With Ezekiel's strange vision covering the vaults and apse of the lower church, and Christ in Majesty appearing in the upper church through an oculus, viewers were presented not only with a biblical theophany, but also with their own vision of God — albeit distant and oblique. The larger subject of theophany is juxtaposed here with detailed depictions of false worship, suggesting that the whole of this pictorial program arose in response to its particular historical context, one that had recently witnessed the earthly success of Muslims in the Holy Land, one marked by local heresies at home, and one in need of a declaration, or manifestation, of the reward for proper Christian belief.

Lisa Mahoney received her PhD in 2008 from the Department of the History of Art at Johns Hopkins University in Baltimore, specializing in the art of the twelfth and thirteenth centuries in the Latin Kingdom of Jerusalem and in France. Her dissertation took up the issue of "crusader" identity as it appears in a Histoire ancienne jusqu'à César, a manuscript in made c.1250 in Acre, now in the British Library (MS Add. 15268). She has co-edited, with Daniel H. Weiss, a collection of essays treating the consequences of the crusades both in the East and in the West, entitled France and the Holy Land (2004). She is currently Visiting Assistant Professor at Northwestern University in Evanston Illinois.

Santiago Manzarbeitia Valle (Universidad Complutense, Madrid)

Dogma Versus Popular Devotion in Rural Castile during the Reign of Ferdinand and Isabella 'los Reyes Católicos'

The policy of religious normalization of the reign of Ferdinand and Isabella, together with contemporary pious Literature, reaches rural areas towards 1480, previously outside the influence of Episcopal centres, notably the mountainous region of the Alto Campoo in the north of the Castilian Kingdom. Ten fully-preserved mural cycles, among which those in the parish churches of San Cebrián de Mudá, Valberzoso, Matamorisca, Barrio de Santa Maria, La Loma, and Mata de Hoz, stand out by their extensive iconographic programmes.

The didactic function of these representations is stressed by their arrangement as monumental mural altarpieces, in which the subject of the Incarnation is the protagonist. This subject is emphasised and complemented, as in the case of Mudá, by means of fictive busts representing the *ordo prophetarum* painted on the vault above the choir. The salvific value of the Eucharist is stressed by outstanding representations of the Last Supper among the scenes of the Passion. These representations, on the other hand, are generally shown in parallel with scenes of the Last Judgment and martyrdom of titular local saints. The redemption of souls is expressed by Christ's Descent into Limbo, where we find grotesque representations of the infernal punishments, preceded by San Michael weighing the souls.

Next to numerous representations of popular devotional subjects protective of the plague and natural evils and disasters, we also find pilgrim saints like James and travelling saints like Christopher, Julian, and Basilisa. Moreover, a then recently-sanctioned subject, the Assumption of the Virgin, appears at the head of a high chapel. Local patronage is represented by the votive representation of the knight Trystán of Valberzoso, accompanied by an allusive inscription, dated 1484.

Santiago Manzarbeitia Valle received his PhD in 1997 from the Universidad Complutense in Madrid, where he has been Lecturer in the History of Medieval Art since 2001. He has also collaborated as a lecturer for more than fifteen years with the Madrid programmes of St. Lawrence University, Syracuse University, Southern Methodist University, and Duke University, and taught Spanish Art at the Fundación Instituto Universitario de Investigación José Ortega y Gasset. He is the author of Arte Español para Extranjeros (1999), a book which is closely related to his teaching activities. His research centres in medieval Spanish mural painting, a subject on which he has published several

studies, including La Pintura Mural Medieval en torno al Alto Campoo (2001). He is a member of the research group La imagen Medieval at the Universidad Complutense, and Director of the research project La Pintura Mural Medieval y su proyección en la Comunidad de Madrid.

Richard Marks (University of Cambridge)

Picturing Word and Text in the Late-Medieval Parish Church

The walls of many parish churches bear witness to the supplanting of medieval image by reformist word. Nonetheless, it would be wrong to assume that representations of the Word – in both Latin and the vernacular – were unfamiliar in parish churches during the 150 or so years preceding the Reformation. It is the kinds of texts which could be found in the late-medieval parish church and their viewing contexts which are the subject of this paper. They include ‘tables,’ which were instructional, focussing on the everyday devotional and moral lives of their parishioners and hence in theory at least demanding a more actively participatory role by the viewer. The presence of texts on these tables replicating those found in Books of Hours underscores the significance of the latter as a spiritual tool spanning public worship and private devotion. Some tables were associated with images and thus shared the same visual field. In such contexts word and image acted as a mutual gloss. Texts, increasingly in the vernacular and drawing on diverse sources, also appear in mural painting and stained glass and on funerary monuments.

The migration of text from the page to a fixed location within a monumental pictorial frame presented its own communicative discourse, one that was collective as well as individual. It occurred within a space where other imagery could be encompassed simultaneously by the viewer’s gaze and in which meaning was affected by the performative rituals of the liturgy and festivals as well as the aural narratives of sermon and recitations of prayers. Word and image were thus not perceived solely in relationship to each other, but participated in the interface between means of communication (visual, spoken, aural and sensual).

Richard Marks is Honorary Professor of the History of Art at the University of Cambridge, where he currently teaches, and Emeritus Professor of the History of Art at the University of York. He has held a number of honorary positions, including the Presidency of the international Corpus Vitrearum Medii Aevi project. After his MA and PhD at The Courtauld Institute of Art, Professor Marks began his career at the British Museum before becoming Keeper of the Burrell Collection, Glasgow. In 1992 he took up a Chair at York, where he stayed until 2008. His research interests are in medieval art, initially in stained glass, in which field he has published extensively, but have expanded to embrace the function and reception of western and Orthodox devotional imagery. His publications include The Golden Age of English Manuscript Painting 1200-1500, written with Nigel Morgan (1981), Stained Glass in England during the Middle Ages (1993), The Medieval Stained Glass of Northamptonshire (1988) and Image and Devotion in Late Medieval England (2004). In 2003, he curated the V&A exhibition Gothic: Art for England 1400-1547 and devised and co-edited the award-winning catalogue. Currently he is researching a book on the Rood in medieval England and Wales, for which he has been awarded a Leverhulme

Emeritus Fellowship, and a 'biography' of the Vladimir Mother of God icon from the 12th century to the present day.

Tom Nickson (University of York)

Articulating Identity: The Thirteenth-Century Murals of San Román, Toledo

The church of San Román was one of the wealthiest and most prominent parish churches of the Castilian city of Toledo, recaptured in 1085 by King Alfonso VIII after over three hundred years of Islamic rule. The twelfth-century church was built over the site of a Visigothic church and Islamic mosque, and the design of its nave is probably indebted to Toledo's old Friday mosque. Soon after San Román's reconsecration by archbishop Rodrigo Ximénez de Rada in 1221, the church was decorated with an extensive cycle of mural paintings. Together with long Arabic inscriptions and floral motifs, the painted red and white stripes on the nave's horseshoe arches emphatically recall the Great Mosque in Córdoba, converted to a cathedral in 1236. Yet these surprising allusions to Andalusian buildings and decorative traditions are balanced by scenes of the Resurrection of the Dead, Adam and Eve, assorted saints and angels, and a curious scene resembling the Last Judgement on the western wall. Recent studies have considered this hybrid quality in relation to Toledo's resident community of Arabised Christians, the Mozarabs, but this paper seeks to reposition San Román's decoration in relation to mural programmes in parish churches across Europe, emphasising its conventionality rather than fetishizing its peculiarity. It examines how the paintings articulate the church's hierarchy of spaces and their relationship to the liturgy, and shows how the murals can be understood as part of a city-wide programme of renovation in the early thirteenth century, one that included the construction of a new cathedral in the 1220s and the decoration of the converted mosque of Santa Cruz a few years earlier.

Tom Nickson read art history at Cambridge before moving to The Courtauld to do his MA and PhD ('Toledo Cathedral: Art and Belief in Medieval Castile') with Paul Crossley. He now teaches medieval art and architecture at the University of York, where his teaching and research concentrates on the constructions and uses of 'space', as well as the unique and varied artistic traditions of the Iberian peninsula.

Christian Nikolaus Opitz (University of Vienna)

Catechetical Imagery in Rural Parish Churches in the Alps: Observations on Fifteenth-Century Wall Paintings in Switzerland and the Tyrol

Late-medieval parish churches often featured didactic paintings intended to remind churchgoers of the founding principles of Christian Faith, notably the Ten Commandments, the Creed, the Seven Works of Mercy, and the Seven Sacraments. Images of this kind – usually interspersed with extensive inscriptions – have received considerable scholarly attention in the recent past. As far as the German-speaking parts of Europe are concerned, the most exhaustive studies have been by Ruth Slenczka. While her works have greatly augmented our understanding of fifteenth-century catechetical imagery, I believe that some of her propositions are in need of reconsideration, especially her notion that didactic painting was an exclusively urban phenomenon. Focusing

on mural paintings in the Alpine region, I shall try to show that, quite on the contrary, didactic images were widespread also – or even especially – in the churches of rural communities.

To state my point I shall first present a series of late fifteenth-century murals of the Decalogue, which by their sheer number make evident that depictions of the Ten Commandments were a common subject not only in urban but also in rural parish churches. I shall then proceed to a detailed analysis of two early fifteenth-century fresco cycles, one in the parish church of Erlenbach (Switzerland), the other in Pians (Austrian Tyrol), both of which combine the Apostles' Creed with other central themes in Christian belief, such as scenes from the Life of Christ, the Seven Sacraments or (once more) the Ten Commandments. In discussing these pictorial programmes and their didactic strategies, I shall also try to enlighten some general issues concerning the production and reception of catechetical imagery in rural environments, namely the social and religious status of its patrons, as well as questions regarding the educational background of its prospective audiences.

Christian Nikolaus Opitz studied art history and romance philology in Vienna and Basle. He is currently completing his PhD on fourteenth and early fifteenth-century palace decoration, and has published articles on late medieval secular wall paintings as well as on fifteenth-century religious art, especially on winged altarpieces in the Alpine region. His broad research interests also include word and image studies which has led to several publications on the topic of poetic ekphrasis, with subjects ranging from medieval Catalan literature to German Romantic writing.

David Park (The Courtauld Institute of Art)

Penance and Praying for Salvation in an Oxfordshire Parish: The Thirteenth-Century Wall Paintings of Black Bourton

In sharp contrast to the transparently logical programmes of the Romanesque period, Gothic wall paintings often seem extraordinarily incoherent in the choice and arrangement of apparently disparate subject-matter. No scheme appears more chaotic than that of c.1270 at Black Bourton, where the various subjects – several of great rarity – seem to have been flung together in no particular order. In fact, as this paper will demonstrate, the scheme is entirely coherent, based on the directly related themes of penance and the quest for salvation through the intercession of the company of heaven. Like the penitential theme, the striking emphasis on episcopal authority in the Black Bourton paintings will be shown to reflect the reforms instituted by the Fourth Lateran Council in 1215.

Professor David Park is Director of the Conservation of Wall Painting Department at The Courtauld, and Coordinator of the National Survey of Medieval Wall Painting. He has published widely on English medieval wall painting and panel painting, and co-edited books on Cistercian Art and Architecture in the British Isles, Dominican Painting in East Anglia, and Early Medieval Wall Painting and Painted Sculpture in England. He co-curated an exhibition at the Henry Moore Institute in 2002 on English medieval painted sculpture, and has been a visiting professor at the Université Paris 1, Panthéon-Sorbonne. He has recently completed co-editing a book on the Temple Church, London. He therefore leads something of a double life, since his Department's

activities are focused increasingly on Asia, with research and conservation projects currently in China, India and Bhutan, as well as in Cyprus, Jordan and Malta.

Elena Taddia (Independent Scholar, Paris)

Manfredino da Pistoia's Fresco of Saint Michael (c.1292) in Genoa and the Forgotten Worship of Dead Children

In Genoa, in a magnificent position on the sea front, there was a parish church known as San Michele di Fassolo, established around the year one thousand and demolished in 1850 in order to build Genoa's main railway station. In eighteenth-century criminal records at the Archives of the Diocese of Genoa, I discovered evidence indicating that this church was the place where foetuses from miscarriages and stillborn children were buried. This practice seems to have continued throughout the years, despite the official closure of the church in 1582.

In my paper, I explain the link — unknown until the present day — between St. Michael Archangel and the forgotten custom of burying children and foetuses without baptism. After the Counter Reformation baptism was, as a matter of fact, the main condition for being buried in a cemetery nearby or in the local parish church. Luckily for us, an imposing fresco by Manfredino da Pistoia — a follower of Cimabue — representing St. Michael Archangel, was spared from the demolition of San Michele di Fassolo and is today preserved in the Museum of Sant'Agostino in Genoa. Making use of its iconography and archive records, I explore how this church became a spontaneous place of pilgrimage, where parents buried their unbaptized children whose destiny would have been the eternal condition of limbo. St. Michael is, in effect, the psychopomp, that is he weights the souls of the dead in his scales and conducts them to the other life, and for this reason he was invoked for the souls of dead. The Church seems to have tolerated these rituals, probably spontaneously generated by analogical thought, that is by association of the souls represented as infants in St. Michael's scales with actual children.

The available evidence appears to bear witness to — as well as to raise a series of questions about — the relationship between the cult of the saint (St. Michael Archangel), the pilgrimage place (church and cemetery of San Michele), and the function which developed from the means of an efficacious iconography. The cult of St. Michael and his image appear to have survived this way the suppression of San Michele in Fasolo, keeping alive in popular devotion a function well beyond the official liturgy.

After graduating in History in Genoa, Elena Taddia obtained an MA in History from the Ecole des Hautes Etudes en Sciences Sociales in Paris and in 2007 a PhD in History from the Ecole Normale Supérieure Lettres et Sciences Humaines of Lyon (Institut d'Histoire de la Pensée Classique - CERPHI) with a thesis on the infanticide in early modern Genoa. Her research focuses on Italian and European early modern history. Her preferred subjects are history of ideas, infanticide, iconography, history of childhood and physical and verbal violence in the early-modern society. She is currently working on a biography of a priest who lived in late sixteenth-century Italy and on an edition and translation into French of his licentious poems which she discovered in Genoa's ecclesiastical

archives. Elena Taddia published several articles on her research subjects in Italian, French and English.

Géraldine Victoir (The Courtauld Institute of Art)

Altar Imagery in the Parish Churches of Picardy (c.1250-c.1350)

Wall paintings uncovered in recent decades in northern France reveal a range of imagery associated with altars in parish churches. Such imagery in Picardy includes not only such widespread subject-matter as the Crucifixion and images of saints (dedicatees as well as others), but also imitations of works in more costly media such as the fictive sculpted crosses at Villers-Saint-Sépulcre and Dravegny and the imitation textiles adorning the east windows splays at Barbonval. But most instructive is the complex altar setting in the south transept at Lhuys, of which the fictive painted wooden reredos and winged tabernacle for a central statue have recently been revealed. Half a century older than the hitherto earliest known depiction of such arrangements, this astonishing painting is evocative of a type of altar imagery of which few examples now survive, but which – by surviving in its original context – throws precious light into the use of objects now largely preserved in museums.

Geraldine Victoir is about to complete her PhD on Gothic Wall Paintings in Picardy, c.1250-c.1350, at The Courtauld Institute of Art under the supervision of Paul Crossley and David Park. She is currently teaching at Lille University. In spring 2009, she will join the research project Rank and Order: The Formation and Visualisation of the Social and Political Order of Princes in late Medieval Europe, lead by Jörg Peltzer at the University of Heidelberg. She published various articles on northern-French medieval polychromy and wall painting.

Lucy Wrapson (Hamilton Kerr Institute, University of Cambridge)

East Anglian Screens - Schematic Coherence?

The paper will provide an overview of the varied iconography found on surviving East Anglian figurative screens. It will examine the extent to which the figures and themes found on screens are standardised or whether they respond to local specifics such as patronage, devotion or pilgrimage.

Roughly one hundred and twenty four figurative screens remain in Norfolk, Suffolk, Cambridgeshire and Essex, mostly in Norfolk and mostly *in situ*. Eighty or so of these are known to have been chancel or rood screens, a handful are parclose screens. Their figures are painted on the lower portions or dados of the screens.

Screens, especially chancel or rood screens, were previously part of a larger ensemble of which much is lost, specifically the rood, its attendant figures and the rood-loft. Documentary evidence, generally from contracts or wills, does not specify iconographic content on the screen, focussing usually on the more important rood.

While occasional fourteenth-century survivors such as the Kingston Lacy screenwork imply that figurative screens existed before the fifteenth century, the

majority of East Anglian examples date from the fifteenth and early-sixteenth centuries. There is a clear increase in figurative screens as the period continues, with a tendency at the latter end towards a narrative slant. A number of painted figures were executed over pre-existing decorative schemes.

This paper will look at the choice of figures on screen dados both coherent schemes and piecemeal patronage. It will examine the presence of local saints, at examples where male and female saints are represented separately, as well as at the more conventional choices such as apostles, angels and prophets. It will also tackle the problems of interpretation brought about by historical restorations.

Lucy Wrapson graduated from Cambridge in History of Art in 2000 before spending a year on scholarship at Collegio Ghislieri, University of Pavia, Italy. She then attended The Courtauld Institute of Art, receiving an MA in Early Sienese Painting in 2002 and a Diploma in the Conservation of Easel Paintings in 2005. Since 2005, she has been based at the Hamilton Kerr Institute, University of Cambridge firstly as a Conservation Intern and since 2007 as a Research Associate (Conservator). Her research interests centre on the technical study of medieval painting, especially English and Italian art of the Middle Ages and on Romano-Egyptian art. Currently Lucy is working on the 3 year Leverhulme funded project on East Anglian late medieval rood screens.

Organised by Federico Botana